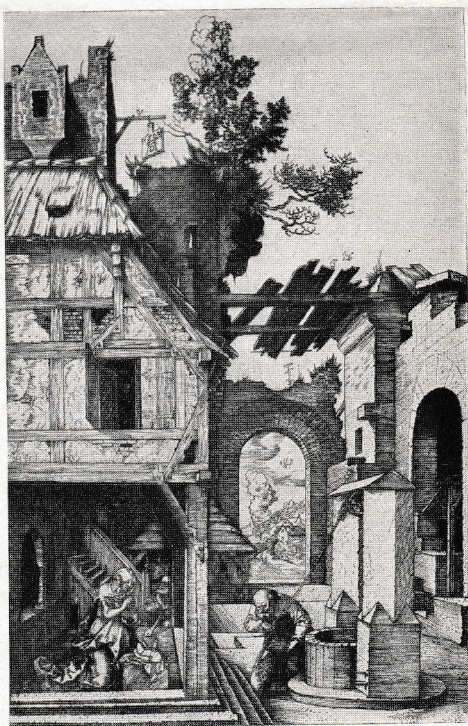


Catalogue
of an Exhibition of
Selected Masterpieces
of
Fine Prints
by
Old and Modern Masters
Some Recent Acquisitions
December Fifth to Thirty-first
Nineteen Twenty-one



**ALBERT ROULLIER ART
GALLERIES**

410 South Michigan Avenue
701 Fine Arts Building
Chicago

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Engravings and Etchings by Old Masters

ALTDORFER, ALBRECHT, 1480-1538

The engravings, especially the landscapes and woodcuts of this artist, some at least of which appear to have been cut by his own hand, establish his right to be ranked immediately after Dürer and Holbein in German art.

1. **St. Christopher** (Bartsch No. 54)

BONASONE, JULES, 1510-1580

Born at Bologna this artist studied the art of engraving under Luigi Sabbatini and has modeled his style of engraving much in the manner of Marc Antonio.

2. **Portrait of Michel-Angelo** (Barstch No. 346)

CANALETTO, ANTONIO, 1697-1768

Famous for his paintings. Canaletto is also celebrated for his thirty-one etched plates, the "Views of Venice."

3. **Murano**
4. **The Prison, Venice**

DÜRER, ALBRECHT, 1471-1528

Albrecht Dürer was of Hungarian descent; his father came from the little village of Eytas in Hungary. Albrecht was born in Nuremberg in 1471 and in 1486 entered the studio of Michael Wohlgemut, the best Nuremberg painter of that day. He worked in Wohlgemut's studio for four years and then spent some years traveling about, probably for the most part in Germany. During this time he visited Colmar in order to see Martin Schongauer, only to find that the great master had died shortly before. He returned to Nuremberg in 1494 and his works done from that date until 1505 belong to what is called his First Period. In the Autumn of 1505, Dürer undertook a journey to Venice, a city which, at that time, had a large traffic with Nuremberg. With this return in 1507 begins the Second Period of his work, and in it the influence of the art of Italy can be distinctly traced.

5. **The Nativity.** (Bartsch No. 2)
Signed and dated 1504.
Superb impression on high crown paper.
6. **The Virgin Outside the City Wall** (Bartsch No. 40)
Signed and dated 1514.
Superb silvery impression.
7. **The Virgin and Child with a Pear** (Bartsch No. 41)
Signed and dated 1511.
8. **Saint Eustache** (Bartsch No. 57)
Signed but not dated.
Superb impression on high crown paper.
9. **The Little Fortune** (Bartsch No. 78)
Signed but not dated.

10. **Justice** (Bartsch No. 79)
Signed but not dated.
Brilliant impression from the Morrison and Ives collections.
11. **Coat of Arms with a Cock** (Bartsch No. 101)
Signed but not dated.
Brilliant impression.
12. **Portrait of Pirkheimer** (Bartsch No. 106)
Signed and dated 1524.

DA BRESCIA, GIOVANNI. Born about 1485.

13. **Abraham and Melchizedek**
After Raphael.

CLAUDE GELLÉE (called Claude le Lorrain), 1600-1682

"Born in 1600 at Chamagne, a village on the Moselle, in the Vosges country, then in the ancient province of Lorraine . . . according to Baldinucci, when Claude was twelve years old, he became an orphan and had to seek the shelter of his eldest brother's home. From him Claude, who had already shown a taste for art, received his first instruction in drawing. . . . Claude devoted considerable attention to etching and many of his works in this medium show, no less than his pictures, his peculiar excellences."

—*Bryan's Dictionary of Painters and Engravers.*

14. **Le Soleil Couchant** (Robert Dumesnil No. 15)
Superb first state.
From the Hubert collection.

KRUG, LOUIS. Died in 1535.

15. **Adoration of the Magi** (Bartsch No. 2)
Fine silvery impression.
From the collections of Dumesnil.
Arozarena and Ginsburg.

MECKENEN, ISRAEL VON

Born about 1440.

"There were two artists of this name, father and son, both of whom lived at Bocholt, where they had the right of citizenship. The father was a goldsmith and engraver, while his son was a painter and engraver."

—*Bryan's Dictionary of Painters and Engravers.*

16. **St. James the Elder** (Bartsch No. 54)
17. **St. Anthony with Demons** (Bartsch No. 86)
18. **A Foolish Virgin** (Bartsch No. 164)

RAIMONDI, MARC ANTONIO

Marc Antonio was born in Bologna probably about 1480, and began his first work in the atelier of Francesco Francia. About 1505 Raimondi came under the strong influence of Dürer, and made a series of copies of the Life of the Virgin and other woodcuts. In 1509 or 1510 he went to Rome where shortly after his arrival he entered the studio of Raphael, and it is with Raphael's name that Marc Antonio's is associated most closely in the history of engraving.

19. **The Wine Press** (Bartsch No. 46)

REMBRANDT, 1606-1669

"Now, two centuries and a quarter after his death, the fame of Rembrandt has risen again to a point that it has never reached before. He has taken his place as the foremost of the naturalist painters of the world; a true Dutchman, resolute to see and interpret the world according to his own vision of it—investing life as he saw it and the past as he imagined it, with an essential poetry of his own."

—*Sir Sidney Colvin, U. A.*

20. **The Nativity.** (Bartsch No. 45)
Signed but not dated.
The rare first state.
21. **The Holy Family with a Cat** (Bartsch No. 63)
Signed and dated 1544.
First state.
22. **The Resurrection of Lazarus** (Bartsch No. 72)
Signed and dated 1642.
A superb impression of the first state.
23. **The Descent from the Cross by Torchlight** (Bartsch No. 83)
Signed and dated 1654.
First state. Rich impression.
24. **The Game of Golf.** (Bartsch No. 125)
Signed and dated 1654. First state.
25. **Clement de Jonghe** (Bartsch No. 272)
Signed and dated 1651.
Superb impression of the third state.
From the Le Sec des Tournelles collection.
26. **Ephraim Bonus** (Bartsch No. 278)
Signed and dated 1647. Second state.
From the Fouqui, Straeter and Perry collections.
27. **Man with a Large Beard** (Bartsch No. 312)
Assumed date 1631.
28. **The Great Jewish Bride** (Bartsch No. 340)
Assumed date 1634. Fine impression.
29. **Rembrandt's Mother turned to the Left** (Bartsch No. 344)
Signed. Assumed date 1632.
Brilliant impression.

SCHONGAUER, MARTIN

Born about 1445-50 at Colmar.

"Les estampes que Martin Schöngauer nous a laissées, montrent généralement une perfection de burin presque égale, ce qui peut faire croire qu'il n'a commencé à graver sur cuivre, ou plutôt à faire tirer des épreuves, qu'après s'être acquis une grande pratique, en ornant de gravure ce qu'il avait précédemment exécuté en ouvrage d'orfèvrerie, car on prétend que Martin a réuni l'art de l'orfèvrerie à celui de la peinture."

—*Bartsch.*

30. **The Baptism of Christ** (Bartsch No. 8)
31. **St. John** (Bartsch No. 37)
32. **St. Anthony** (Bartsch No. 46)

VAN LEYDEN, LUCAS, 1494-1533

The Son of Huig Jacobez, an obscure painter, Van Leyden was born at Leyden in 1494 and had scarcely reached his ninth year when he engraved

some plates from his own designs. In 1508, when he was but fourteen, appeared his celebrated print of "The Monk Sergius killed by Mahomet."

33. **The Monk Sergius killed by Mahomet** (Bartsch No. 126)
A superb impression.

VAN STAR, DIRK

Born about 1500.
Celebrated Dutch engraver.

34. **St. Peter Walking on the Water** (Bartsch No. 4)

VAN OSTADE, ADRIAEN, 1610-1685

Among the Genre Painters of Holland, Adriaen Van Ostade holds, both as painter and as etcher, the first rank. He was born in Haarlem and went to school to Franz Hals. At that time his fellow student, Adriaen Browet, and later on, Rembrandt, had great influence upon his development. Rembrandt particularly influenced him in composition.—*Kristeleer, Kupferstich und Holzschnitt.*

35. **Les Harangeurs** (Bartsch No. 9)
Fourth state of six.
Brilliant proof.
36. **Man and Woman Conversing** (Bartsch No. 37)
The rare first state.
From the collections of Camberlin, Schloesser and Theobald.

Etchings by Modern Masters

BONE, MUIRHEAD

Born 1876.

Bone's earliest etchings and dry-points date from 1898 and his first important exhibition was held, in 1902, in the Carfax Gallery, London. He is one of the foremost etchers in the present British School of Painter-Etchers, ranking with Cameron and McBey.

- 37. Orvieto
- 38. Building
- 39. South Coast, No. 1
- 40. Leyden, 1914
- 41. The Lanterna, Genoa

BUHOT, FÉLIX, 1847-1900

"Nous devons rappeler que Buhot fut un des ouvriers les plus délicats et les plus subtils. . . . Il aimait les inventions, les recettes et les artifices, sans rien d'illégitime toutefois, et son romantisme eût été formellement approuvé des vieux maîtres."

- 42. Une Jetée en Angleterre (Bourcard No. 132)
Second of four states.
- 43. Westminster Bridge (Bourcard No. 155)
Finished state. Fine proof.
- 44. Westminster Palace (Bourcard No. 156)
Third state. Five proofs only.

CAMERON, DAVID YOUNG

Born in 1865.

"Mr. Cameron is certainly, of living British etchers, the one whose work excites amongst the generally cultivated public the keenest curiosity, and evokes the highest admiration." —*Frederick Wedmore.*

- 45. The Horse Guards (Rinder No. 292)
- 46. Waterloo Bridge, No. 2 (Rinder No. 296)
- 47. Ca d'Oro (Rinder No. 310)
- 48. Maison Noire, Bruges (Rinder No. 389)
- 49. St. Mark's Venice, No. 3 (Rinder No. 311)
The rare first state.
- 50. Dinnet Moor (Rinder No. 431)
- 51. Old Museum, Beauvais (Undescribed)
- 52. The Esk (Undescribed)
- 53. The Frews (Undescribed)

DAUBIGNY, CHARLES, 1817-1878

"The one thing that he aims at he secures: he aims at unity and he secures unity." —*Hamerton.*

- 54. Le Cèdre du Liban (Henriet No. 16)
Early remarque proof on India paper.
- 55. Les Petits Oiseaux (Henriet No. 65)
Second state.
Beautiful proof.

GAILLARD, FERDINAND, 1834-1887

"Gaillard is generally acknowledged one of the rare artists of the nineteenth century, meriting the qualification of Master Engraver." "My aim is not to charm, but to be true, my art to me means to tell all."
—*Gaillard.*

56. **Soeur Rosalie** (Beraldi No. 48)
Superb proof with the remarque of St. Vincent de Paul.

HADEN, SIR SEYMOUR, 1818-1910

Late President of the Royal Society of Painter-Etchers, London. "The fame of this artist, who won for himself the distinction of being the greatest etcher of the recent century, is known to most of us interested in art matters. In the 19th century there are two names which are entitled to the highest rank, those of Sir Seymour Haden, an Englishman, and our late great American artist, Whistler."

57. **Kensington Gardens** (the smaller plate).
(Harrington No. 12)
Second state. Signed in pencil.
58. **Mytton Hall** (Harrington No. 14)
First state.
Fine proof on Japan paper.
59. **Egham** (Harrington No. 15)
Third state.
60. **Egham Lock** (Harrington No. 16)
First state.
61. **Fulham** (Harrington No. 19)
First state.
62. **On the Test** (Harrington No. 20)
First state. Signed in pencil.
63. **Early Morning Richmond Park** (Harrington No. 22)
The very rare first state.
Signed in pencil.
64. **Early Morning Richmond Park** (Harrington No. 22)
Second state.
Brilliant proof.
65. **Kensington Gardens** (the larger plate).
(Harrington No. 28)
Second state.
Fine proof on laid paper.
66. **The Holly Field** (Harrington No. 33)
First state.
67. **Shere Mill Pond** (Harrington No. 38)
Second state.
68. **Sunset in Ireland** (Harrington No. 51)
First state.
Superb proof on Japan paper
69. **Sunset in Ireland** (Harrington No. 51)
Second state. Signed in pencil.
70. **Battersea Reach** (Harrington No. 52)
Second state.
71. **Whistler's House at Old Chelsea**
(Harrington No. 54)
Second state.
72. **The Towing Path** (Harrington No. 76)
Trial Proof E. Fine proof.

73. **Sunset on the Thames** (Harrington No. 93)
First state. Signed in pencil.
74. **Twickenham Church** (Harrington No. 93)
First state.
Signed in pencil.

LEGROS, ALPHONSE

"Toutes les qualités qu'Alphonse Legros cherchait à réaliser plus pleinement par des matières et des outils si divers se trouvent dans ses gravures qui demeurent non seulement la part la plus considérable de son oeuvre, mais qui sont encore comme le résumé de toutes ses recherches."—*Gustave Soulier*.

75. **Vieillard au Repos** (Malassis 230)
76. **La Tour aux Pigeons** (Malassis 313)
77. **Le Mur du Presbytère** (Malassis 335)
78. **Dans la Forêt de Conteville** (Malassis 352)

LEHEUTRE, GUSTAVE

"Leheutre is now one of the most celebrated of living French etchers."

79. **La Maison du Garde, à Troyes** (Delteil No. 67)
The artist's finest dry point.
Forty proofs only.
80. **Ruelle des Chats, à Troyes** (Delteil No. 80)
Thirty proofs only.
81. **Les Cités Ouvrières, à Troyes** (Delteil No. 87)
82. **Les Pins de Saint-Clet** (Delteil No. 114)
Second state.
Fifteen proofs only.

LEPÈRE, AUGUSTE, 1849-1918

"Study of his accomplishment proves Auguste Lepère a great artist, simple, sincere, one of the elect, assured of his place as a great etcher of the century and of all time."

83. **Amiens: Jour d'Inventaire**
Second state.
Six proofs only.
84. **Sous Bois à la Rigonette**
"Hors Tirage." Proof No. 5.
85. **Belle Matinée d'Automne**
Thirty-five proofs only.
A superb impression.
86. **Crépuscule**
Thirty-five proofs only. Brilliant proof.
87. **Cathédrale de Reims**
Superb impression on Japan paper.

MAC LAUGHLAN, DONALD SHAW, A. R. E.

"Donald Shaw MacLaughlan, the name of the one really great etcher (Whistler apart) to whom America has given birth; who by reason of successes, many and various successes of decision, successes of subtlety and intricate handling, has the chance—the chance at the very least—of being numbered with the great ones."

—*Frederick Wedmore, Etchings.*

88. **Lauterbrunnen**
89. **A Venetian Noontide**
90. **Song from Venice, No. 1**
91. **Road Song, No. 2**
92. **Wind and Rain.**

MANET, EDOUARD, 1833-1883.

93. *L'Enfant à l'Epée tourné à Gauche.*
(Moreau-Nélaton No. 52)
The very rare third state.
From the Beurdeley collection.
94. *Les petits Gitanos* (Moreau-Nélaton No. 16)
Nélaton says but two proofs are known of this plate.

MC BEY, JAMES

"In Mr. McBey's delightful art, one rejoices to note that development and progress keep pace with success. . . . And it becomes more and more evident that he possesses style and not merely manner."
—*H. M. Salaman.*

95. *Tetuan*
96. *Beggars. Tetuan*
97. *Gunsmiths, Tetuan*
98. *Grimnesseslins*
99. *Sunset, Wadi-um-Mukhscheib*
100. *Midday Halt*
101. *A Deserted Oasis*

MERYON, CHARLES, 1821-1868

"Meryon is one of the immortals. His name will be inscribed on the noble roll where Dürer and Rembrandt live forever."
—*Hamerton.*

102. *La Tour de l'Horloge* (Delteil No. 28)
The rare third state.
Superb impression on green paper with title written by Meryon in ink.
103. *Tourelle de la Rue de la Tixéranderie* (Delteil No. 29)
Superb first state on Japan paper.
104. *Le Pont-Neuf* (Delteil No. 33)
Sixth state. Superb proof on thin Dutch wiry paper.
From the collection of Phillippe Burty.
105. *Le Pont-au-Change* (Delteil No. 34)
Fifth state. A superb proof from the collection of Henri Beraldi.

MILLET, JEAN FRANÇOIS, 1814-1875

"The etchings of Millet are, at the very least, masterly notes of motives for his painted pictures. They are, then, quite as much as the pictures themselves, records of peasant life, as the artist observed it intimately, and at the same time vivid and expressive suggestions of atmosphere and light and shade."
—*Frederick Wedmore.*

106. *The Man with a Barrow* (Delteil No. 11)
Superb first state on laid paper.
107. *The Gleaners* (Delteil No. 12)
Superb first state on laid paper.
108. *Going to Work* (Delteil No. 19)
Second state.
Superb proof from the collection of Alfred Sensier.

WHISTLER, JAMES ABBOTT McNEILL, 1834-1903

"But if one wishes to know what etching is, look at these prints and numbers more by Whistler. There are etchings in this exhibition that have never been approached by any other artist at any time.

To know this is to know etching—these prints are the most perfect flower of the art—the greatest artist of modern times, the greatest etcher of all time—an American—James Abbott McNeill Whistler."

—*Joseph Pennell.*

- 109. **La Retameuse** (Kennedy No. 14)
Fine proof on laid paper.
- 110. **The Unsafe Tenement** (Kennedy No. 17)
Third of four states.
- 111. **Street at Saverne** (Kennedy No. 19)
Fine proof on laid paper.
- 112. **La Vieille aux Loques** (Kennedy No. 21)
Second of three states.
- 113. **Thames Warehouses** (Kennedy No. 38)
Fine original impression.
- 114. **Old Westminster Bridge** (Kennedy No. 39)
Fine original impression.
- 115. **The Limehouse** (Kennedy No. 40)
Third state.
- 116. **Eagle Wharf** (Kennedy No. 41)
Fine original impression.
- 117. **Black Lion Wharf** (Kennedy No. 42)
Fine clear proof.
- 118. **The Pool.** (Kennedy No. 43)
Third of four states.
- 119. **Thames Police** (Kennedy No. 44)
Fine original impression.
- 120. **The Limeburner** (Kennedy No. 46)
The rare first state.
- 121. **The Limeburner** (Kennedy No. 46)
Second state. A superb impression.
- 122. **Rotherhithe** (Kennedy No. 66)
Brilliant proof on Japan paper.
- 123. **Two Ships** (Kennedy No. 148)
Third state.
- 124. **Old Battersea Bridge** (Kennedy No. 177)
Superb proof signed with the butterfly in pencil.
From the Beurdeley collection.
- 125. **The Beggars** (Kennedy No. 194)
Fine proof signed with the butterfly in pencil.
From the Beurdeley collection.

ZORN, ANDERS, 1860-1920.

"Exceedingly successful as a painter, he is none the less celebrated for the strong and vigorous quality of his etchings, which display a decided individuality, and which can hardly be classed in any one school, unless it be in the school of Zorn himself."

- 126. **Ernest Renan** (Asplund No. 73)
The very rare third state.
- 127. **Olga Bratt** (Asplund No. 74)
Second state.
- 128. **Edo** (Asplund No. 214)
Fine early proof.
- 129. **Dal River** (Asplund No. 284)
- 130. **Pilot** (Asplund No. 285)
- 131. **Maria Olsson** (Asplund No. 286)
- 132. **Balance** (Asplund No. 287)
- 133. **Against the Current** (Asplund No. 288)